

FACULTY OF MUSIC UNIVERSITY OF TORONTO

SYMPHONY ORCHESTRA

Pierre Hétu, conductor

* * * * *

Friday, November 15, 1991

at 8:00pm

MacMillan Theatre

* * * * *

PROGRAMME

Pierre Hétu, conductor

Overture to Oberon

Carl Maria von Weber
(1786 - 1826)

Rosemary Thomson, conductor

Cello Concerto, Op. 85

Edward Elgar
(1857 - 1934)

Adagio - moderato

Lento - allegro molto

Adagio

Allegro - moderato - allegro, ma non troppo

Margaret Tobola, cello

* * * * INTERMISSION * * * *

Tangents

Harry Freedman
(b. 1922)

Symphonic Metamorphoses on Themes by Weber

Paul Hindemith
(1895 - 1963)

Allegro

Turandot Scherzo

Andantino

March

This concert is being taped and will be broadcast on CJRT 91.1 on December 15, 1991
at 7:00 pm CJRT CONCERT.

PROGRAMME NOTES

Overture to Oberon

Weber

In 1824, Weber was approached by Charles Kemble, the manager of the Royal Opera House, Covent Garden, with a proposed idea for an opera written specifically for British audiences. The Overture was the last section written and the opera premiered in 1826 in Covent Garden. Conducted by Weber, *Oberon* was received enthusiastically and the Overture won such an ovation that it was repeated. The Overture begins with the sounding of Oberon's horn, followed by a reply from the clarinets and horns. A phrase from Act II, "Over the Dark Blue Waters," brings in the Allegro. A second theme in A major comes from the tenor aria "From Boyhood Trained." Following that, the melody from the soprano's "Ocean! Thou Mighty Monster," comes in as another quotation from the score. This last theme dominates the coda.

Cello Concerto, Op. 85

Elgar

The Cello Concerto is Elgar's final work. Since Elgar was disillusioned after World War I, the Concerto's prevailing mood is sad. As a result, the Concerto differs from pre-1914 Elgar in its much less advanced harmonic idiom and thematic economy. The first movement has the character of a melancholy soliloquy, darkened by the ominous rhythm on the timpani. In Lento, the soloist indulges in every kind of virtuoso device, while the orchestra provides a "pointilliste" background. The shorter third movement is elegiac and melancholy, with a long melody, divided into two phrases which is suited to the cello. This movement is often considered the heart of the Concerto, establishing a mood of meditation where time itself seems to stand still.

Tangents

Harry Freedman

Harry Freedman, who came to Canada in 1925 from Poland, received his musical education in Winnipeg and in Toronto at the Royal Conservatory of Music where he studied with John Weinzweig. His compositions include many works for symphony and string orchestras, chamber music, scores for radio, television and motion pictures and three ballet scores done for the Royal Winnipeg Ballet. After twenty-four years with the Toronto Symphony playing Oboe and English horn, Mr. Freedman was appointed Composer-in-Residence to afford him more time for writing. A grant by the Centennial Commission enabled Harry Freedman to compose *Tangents* for the National Youth Orchestra of Canada. *Tangents* is a set of variations which are not complete entities in themselves but are continuous. These variations are grouped into three different movements, according to mood, tempo etc. and are played without interruption.

With *Symphonic Metamorphoses*, Hindemith developed a new idiom in composition. While his feet were planted in the contemporary musical sounds of atonality, he reached into the past for other musical techniques, particularly counterpoint. Hindemith has a powerful sense of form and this stands him in good stead when adding and subtracting from Weber's music. Completed in 1943 when he was teaching at Yale, Hindemith based the variations on a volume of obscure four-hand piano music by Weber, except the Scherzo which comes from Weber's overture to *Turnadot*. The Allegro and Marsch are borrowed from the fourth and seventh works in Weber's *Huit Pièces*, Op. 60, while Andantino comes from the second piece in Weber's *Six Pièces Faciles*, Op. 3, Book 2.

TONIGHT'S ARTISTS

PIERRE HÉTU, born in Montreal, graduated in music at the Conservatoire de Montréal and at the Music Department of the Université de Montréal. He studied conducting in Paris and spent three consecutive summers at the Chigiana Music Academy in Sienna, Italy. In 1961 he won the first prize of the International Competition for Conductors in Besançon, France, after which he spent one year in Vienna at the Music Academy. He also studied with Charles Munch in Tanglewood, and in Düsseldorf with Jean Martinon.

In 1963 he was appointed Assistant Conductor of the Montreal Symphony. In 1968 he became the Music Director of the Kalamazoo Symphony Orchestra, and two years later accepted the post of Associate Conductor of the Detroit Symphony Orchestra. From 1973 to 1980 he was the Music Director of the Edmonton Symphony Orchestra. Since 1980, Mr. Héту has continued his guest conducting with major Canadian orchestras and opera houses, the CBC radio and television, European and American orchestras. More recently, he has been involved in clinics with various student orchestras across North America and has taught conducting both privately and in master classes. Pierre Héту is now Associate Professor and the resident conductor of the University of Toronto Symphony Orchestra

MARGARET TOBOLA is currently completing her final year of the Bachelor Degree in Performance with Mr Daniel Domb. she began studying cello eight years ago, and since then, has won numerous awards through the Kiwanis Festival, Canadian Music Competitions and the Thomas Foundation. Other summer studies have included the Banff School of Fine Arts and the Johannasen International School of Arts in Victoria.

ROSEMARY THOMSON is completing her second year at the University of Toronto in the Special Programme in conducting. Her colleagues in this programme for 1991-92 are Scott Gabriel and Fabio Mastrangelo. In this programme these students are able to study with John Beckwith, Arda Burashko, Stephen Chenette, Pierre Héту and Lorand Fenyves. The Faculty of Music gratefully acknowledges the generous support of the Ontario Arts Council for funding assistance for the Special Programme in Conducting.

UNIVERSITY OF TORONTO SYMPHONY

Violin I

Jeremy Bell **
Melissa Exmundo
Mark Fewer
Corey Gemmell
Anna Kolesar
Amanda Lee
Chui-Tan Lee
Xiao-Hui Liao
Stevan Pepa
Konstantin Popovic
Erika Raum
Colin Ryckman
Michelle Speller

Violin II

Nancy Case
Sara Davey
Debbie Diamond
Karen Graves *
Sophia Kim
Boris Kris
Peter Krysa
Richard Mascal
Kevin Merkley
Lauren Siba
Deanna Vardy
Peyman Vessal
Marina Zelter

Viola

Cindy Baby
Nikki Buechler
Sherry Chen
Katherine Hill
Grace Law
Richard Lee *
Rachel Sells
Sam Yeung

Cello

Daniel Ariaratnam
Lois Chia
Mary-Katherine Finch *
Jeremy Findlay

Man Keung Ngai
Cheryl Ockrant
Vladimir Orlov
Cindy Song

Double Bass

Thomas Artiss
Christopher Berti
Patrick McPhail *
Reuven Rothman
Wayne Schmidt
Gregory Sheldon

Flute

Chenoa Anderson
Kate Anderson
Patricia Clarke
Rachael Klaassen
Lisa Norman
Kevin O'Donnell
Megan Winsor

Piccolo

Kate Anderson

Oboe

Anita Fesus
Heidi Postl
Judy Rietveld

English Horn

Sheerene Claire

Clarinet

James Petry
Stefan Pisocky
Linda Swift
Mark Thompson
Hsiiao-Ling Tsai

Bass Clarinet

Linda Swift

Bassoon

Christine Cardinal
Aleksandar Popovic
Daniel Restivo

Contra Bassoon

Christine Cardinal

Horn

Rebecca Davies
Venko Deligrudev
Jason Galamaga
Jane MacKay
Gina Patterson

Trumpet

Jason Czuba
Curtis Dietz
Scott Harrison

Trombone

Patrick Brown
William Carn
Alison Gray
Robert Nicholson
John Balsillie
Bram Creighton

Tuba

Paul Bird
Sasha Johnson
Alex Kidston

Harp

Julia Seager

Percussion

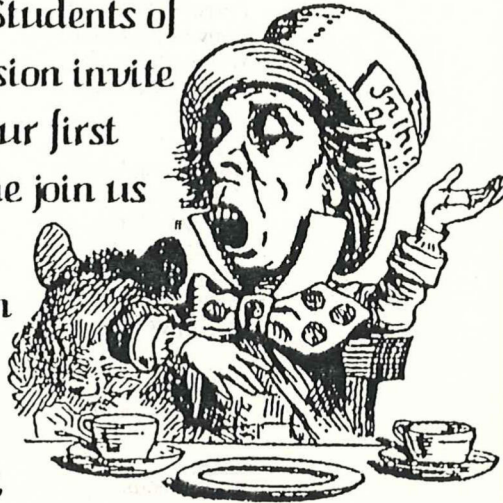
Craig Hunter
Jacquie McCaig
Richard Moore
Morris Palter

** Concertmaster

* Principal
Orchestra manager
William Willcox

Opera Tea

The Staff and Students of the Opera Division invite you to attend our first Opera Tea. Come join us on the stage of the MacMillan Theatre and partake in our delicious cakes, tea and coffee as the students of the Opera Division entertain you.



November 19, 1991
University of Toronto
Opera Division
MacMillan Theatre

80 Queens Park Crescent
(directly behind the Planetarium)
3:00pm - 5:00pm - Tickets \$12.50
For Information call 978-3746



An Evening of Opera

8pm

November 22, 23, 1991

Join us for *highlights* from Great Operas

Don Giovanni
Lucia di Lammermoor
Meistersinger
Falstaff
Lakmé
La Cenerentola

University of Toronto
Opera Division
Mao Millon Theatre

Faculty of Music
Edward Johnson Building
80 Queen's Park Crescent
(directly behind the Planetarium)

Tickets \$10/\$5 Students/Seniors



* * * *

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations

Jim Earls, Technical Assisant

Paul McCutcheon, Production Assisant

* * * *

UPCOMING EVENTS AT THE FACULTY OF MUSIC

* * * *

Friday, November 29, 1991 at 8 pm

UNIVERSITY SYMPHONY CHORUS

with

HART HOUSE ORCHESTRA

AND

UNIVERSITY OF TORONTO SYMPHONY

present

Messiah SING!

Doreen Rao, conductor

MacMillan Theatre - Edward Johnson Building

Tickets \$8/5 Students/Seniors

Box Office 978-3744